

NÓMINAS

NÓMINA de _____ días comprendidos desde el día _____ de _____ de 19__ hasta el día _____ de 19__ ambos inclusive.
Madrid _____ de 19__
RACIONAL,

NÓMINA de _____ días comprendidos desde el día _____ de _____ de 19__ hasta el día _____ de 19__ ambos inclusive.
Madrid _____ de 19__
RACIONAL,

NÓMINA de _____ días comprendidos desde el día _____ de _____ de 19__ hasta el día _____ de 19__ ambos inclusive.
Madrid _____ de 19__
RACIONAL,

NÓMINA de _____ días comprendidos desde el día _____ de _____ de 19__ hasta el día _____ de 19__ ambos inclusive.
Madrid _____ de 19__
RACIONAL,

ARRAUCLES

HABER	ANTICIPO	DESCUENTO	PERCIBIDO
____ Pesetas ____ Cts.	____ Pesetas ____ Cts.	____ Pesetas ____ Cts.	____ Pesetas ____ Cts.

"Los Caracoles" No. 1

Paso-calle Allegro

Una Tiple y barrenderas (Tobas)

Handwritten musical notation for the first system, featuring treble and bass staves with rhythmic markings and a circled '1' on the left.

Tiple, Tobas

Barren de ra del siglo vein ti tres

com^{vo}

Handwritten musical notation for the second system, including piano accompaniment and vocal lines with lyrics.

voy ba rrien do las ca lles de ma ori y re gan do su

Handwritten musical notation for the third system, including piano accompaniment and vocal lines.

(2)

suelo co mo ves con chi pre de Co ti. Con chi pre de Co ti.

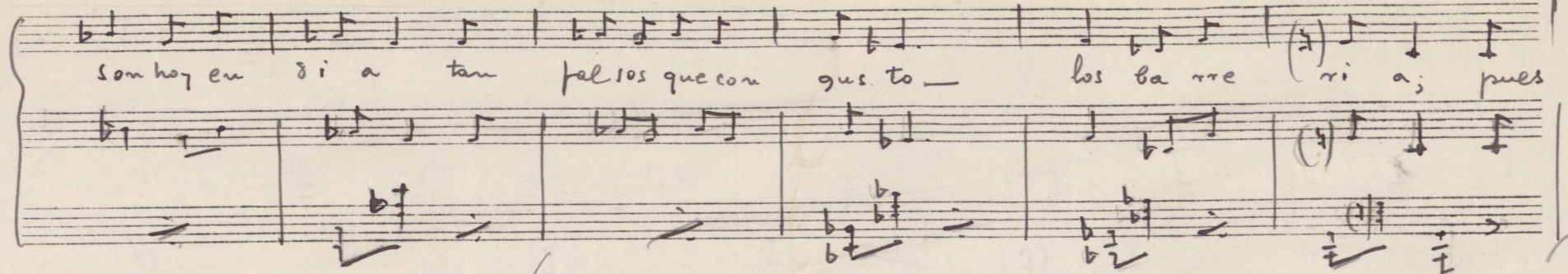
No reem cuen trampa pel ni de fu mar, y re lu ce laa ce ra co mo al

sol. pues gas ta mos en ca da Bou le vard teien bo tes se si

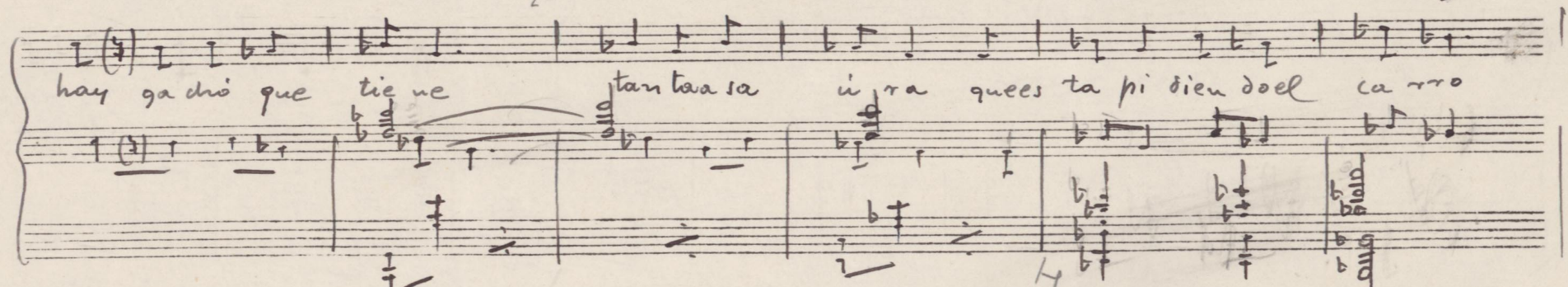
dol. coen bo tes de si dol. Los rambes co mo an ta no

24 5 (3)

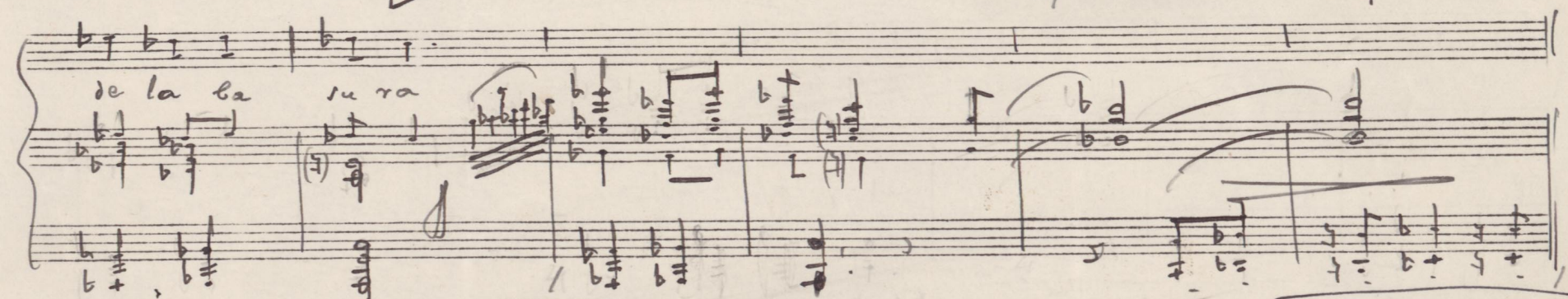
son hoy en sí a tan malos que con gusto — los barre (2) ri a; pues



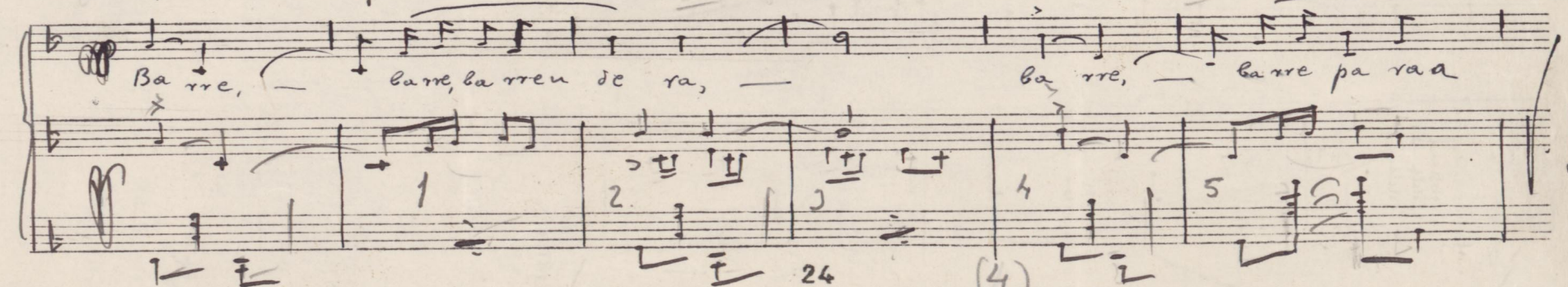
hay ga dios que tie ne tan ta a sa u ra que es ta pi di en do el ca rro



de la ca su ra



Barre, barre, barre de ra, barre, barre pa ra a



dentro *rall* dicen todos a mi *Alto* ve-ra cuando por la

6 *rall* 8 9 *Alto* 10 11

ca-lla - - salen a mi en cuen-tro. *Alto* Ba-re, - barre, barren

12 13 14 15 16 17

de-ra - - Ba-re, - barre, con la le-ro

18 19 20 21 22 23

rall mi-ra - - ni tra-re tre *Alto* che-ra - - que ba rrien do a ca-las

rall 24 25 *Alto* 26 27 28

Con el mundo en te ro.

29

30

2a vez

A

B

C

D

Al

H

I

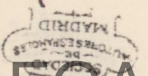
J

K

L

Triple y todas

Barre,



ba rre, ba rren de ra, — ba rre, — ba rre, pa ra a den tro —

con fros

Corno 1

1 2 3 4 5 6

di cen — to sos a mi ve - ra — — cuan do por la

rall *A 7^{mo}*

7 *rall* 8 9 *A 10* 11

ca - lle — — sa len a mien cuen tro. — Ba rre, —

triple *>*

12 13 14 15 16

ba rre, ba rren de ra — ba rre, — ba rre, con sa le ro

A 11^{to}

17 18 19 20 21 22

f *più mos* *rit.*
mi ra — — m ãa re tre che ra — — que bai lau ãoa

23 *rall* 24 25 *rit.* 26 27

ca las — — con el mun ão en te ro. — —

28 29 30

con A B C D E F

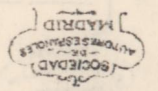
(poco a poco)

G H I J K L

Maria L...

2ª vez

LEGADO GUERRERO. ICCMU



"Los Caracoles" No 2

linda Escolilla Barroto Zapin Huertas y Ziplas

Allegretto

Ellos
yo le las hembras jun
ca les! yo le las pe li cu le ras! ¡Hay que ver a la ando va les!
¡Vaya centroy va yaa fue ras! ¡va ya, va ya, va ya, va ya,
linda

2) *¡Vaya, con los laureles de ros!* *¡Vaya soñada con hechuras!* *¡Vayan, vayan a pa-*
se o! *¿Que es lo que en mi les extraña?* *¿me lo quieren des-*
 3) *Ellos* *que las gachis en España,* *así no me han vestid.* *Es-que en Holi no ves*
 4) *ti mos* *las chicas con este traje* *¡Hay-que ver lo que en ti mos*
 24 3

queciste tan toel pa la je. *Lidia* Y nin guano seal lo ro ta al ver nos de esta ma

(4) Como fl. B C

ne ra. *Ebbol* Cuan do re vuel ve re no ta es u ma pe li cu

5 D. E F G

Lidia se filen las estrellas *Cue un toton de*

(5) *Hollywood. Desparecer por la memoria*

Van saliendo las fiples una a una.

Fox

24

6

Handwritten musical notation for system 6, featuring a vocal line with notes and rests, and a piano accompaniment with chords and rhythmic patterns.

7

Handwritten musical notation for system 7, continuing the vocal and piano parts from the previous system.

7

Lidia

Flores del Broad way, — Broad

Handwritten musical notation for system 7, including the lyrics "Flores del Broad way, — Broad" and a piano accompaniment with a large "A" chord marking.

8

way, — Broad way, — pa pa ro can tor — dea

B C D E

Handwritten musical notation for system 8, including the lyrics "way, — Broad way, — pa pa ro can tor — dea" and a piano accompaniment with chord letters B, C, D, and E.

mor, — sea mor, — per la del ci ne ma sol que ^{quema} a ^{humbray} quemaluz de Nueva

Yorki. — la peli cu lera muestra la pori- mera suarte in no va dor.

aire de Pa ris, — Pa ris, — Pa ris, — sueño de un

Como A B C D.

fer, — mu fer, — mu fer, — preu de con la

llama de su andar pi ¹¹ fama toda en vai lu ¹² rion, — en la que re po su la encendi da ¹³ rosa de su co ra

con. — ¹² quiero ler — como van pi re sa que ¹³ hombre que be sa ~~destru~~ ¹⁴ ~~raal~~ ¹⁵ ~~be~~

~~Sar~~ ¹² quiero ler — ¹³ fiel re lo co en ce lo — ¹⁴ fuego que en un ¹⁵ be so, encien den vol

~~Cán.~~ ... ¹² quiero ler un ra yo de sol de vi vo bri llar — ¹³ ¹⁴ ¹⁵ ¹⁶ ¹⁷ ¹⁸ ¹⁹ ²⁰ ²¹ ²² ²³ ²⁴ ²⁵ ²⁶ ²⁷ ²⁸ ²⁹ ³⁰

14

14

cir, por ser mas mu jer, a todos be sar. — ven a qui te ~~terco~~ la

17 18 19 20 con 1 2

15

roja ~~fragante~~ car no ja ~~que~~ ~~tes~~ boca y ru Gi. — Zie ga ya — ~~no fui des que an~~ noia, ~~temblando~~ mi

3 4 5 6 7 8 9

15

mo ja ~~terrible~~ ~~mor...~~ terrible gar — Yal co rrer el mundo ~~com~~ pas de un tiempo de fox — trium fa

8 10 11 12 21 22 23 24

16

do, mis belosten ~~dras~~ di choros los dol. — ~~falen~~ 6 chicas de oficiales de cine

25 26 con A

24

17

B G D E F

171

G H I J K

175

L LL M N N

Lido
aire de Pal

179

A B C X E

Lido
sueño de mu

Lido
fer mu

can. Quiero ser un rayo de sol devivo eri Harr — yal lu

11 12 Con 13 14 15 16

vir, por termal mu per a to do be Jar. — *B.C.* ~~ve a qui~~ to ma la

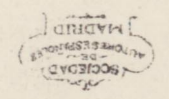
17 18 19 20 Con 1 2

20 3 4 5 6 7 8

Completin Yal co rres el mundial Com

9 10 11 12 21

12



Musical notation for the first system. The top staff is a vocal line with lyrics: "país de un tiempo de Fox, — triunfa dor, mis besos ten dras di chojos los". The bottom staff is a guitar line with fret numbers: 22, 23, 24, 25, 26.

Musical notation for the second system. The top staff is a vocal line with the word "los.". The bottom staff is a guitar line with a signature that reads "Guerra".

"Los Caracoles" No. 2 A

Daura Guartesca
(Casi Apache)

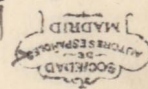
Un Carretero y Lidia

Época de Vals *And. Modto*

Daura

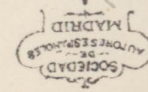
Saxofon

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Handwritten musical score for guitar, consisting of four systems of two staves each. The notation includes various chords, melodic lines, and dynamic markings. A large number '3' is written on the left side of the second system. The word 'Vilna' is written above the third staff of the fourth system.

LEGADO GUERRERO. ICCMU



4

Handwritten musical notation for system 4, featuring a treble and bass staff with various notes, rests, and dynamic markings.

5

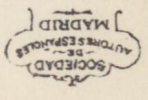
Handwritten musical notation for system 5, featuring a treble and bass staff with various notes, rests, and dynamic markings.

6

Handwritten musical notation for system 6, featuring a treble and bass staff with various notes, rests, and dynamic markings.

Handwritten musical notation for system 7, featuring a treble and bass staff with various notes, rests, and dynamic markings, including the word "Vivo".

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6

Handwritten musical notation for system 6, consisting of two staves with various notes and rests.

7

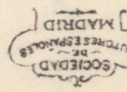
Handwritten musical notation for system 7, including the word "rall" written in the right-hand staff.

Tempo

Handwritten musical notation for system 7, including the word "Vivo" written in the right-hand staff.

8

Handwritten musical notation for system 8, including a large signature and the date "1922".



"Los Caracoles" N.º 3

Doctora Amor y animadoras

Alto
Molto

Handwritten musical score for "Los Caracoles" N.º 3. The score is written on five systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second system includes a bass clef and a triangle symbol labeled "plato". The third system is a grand staff with treble and bass clefs. The fourth system includes a triangle symbol labeled "Bolon". The fifth system includes a double bar line with a repeat sign. The notation includes various rhythmic values, accidentals, and dynamic markings.

Directora
Animadoras

¿ees tás a guas tan fa mo ras so mos el cuer po an xi

tu liar. Ca ri ño sal ya ni mo ras nos te ne mos que mos trar.

An he lantés las es po ras a qui lle gan rin ce sar pues las a guas sal fu

#?

ro tas, li ti no las ya se mas fe rrugi no las hacen cu ras mi la gro fas y ha cen

o tras muchas co ras que las dan el bien es tar. *doctoro* Poneo muchas *ten*

cion que vais a co mo *ter* en es tao eli ga

cion cual es vuestro de *ber.*

Vall. Modto

Si veis aum la ca ve roa li ca ri do

Si veis que ni por e sas se al co ro ta

neis que le van ma d u na pos ta ras el ves tu ra de co ti do. Si veis que sea pa

en llay que sea rru ga mos tras le des cu eienta la pe

re is si roit ca que tas quea ni men al en ter mo ues tras

24

chu ga
tre tai.

¡A qui hay que rer mas
Pues si que pi de

hes ca puen na le
co ras por diez pe

cin ga!
re tas!

To ver *bratro*

¡Al ra pa

rrí ca!

Siem nues tro en

~~cuer po~~ la cu raes

To ver

rall

Al mo

tri ba de tu con go ja ...

¡Al ra pa rrí ca!

¡Flo jes la

rall

Al mo

To ver

rall

Al mo

li ga de las mu je res del bal ne

a rio!

¡Y rieu do

rall

Al mo

flo ja Al ra pa rri ba tees ne ce sa rris! *Al ra pa* rri ba tees ne ce sa rris!

A B C D

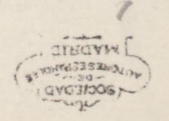
1^a vez flo ja Al ra pa rri ba tees ne ce sa rris. *2^a vez* flo ja Al ra pa rri ba tees ne ce sa rris.

rri ba! Si en mes tro cuer po la cu raes mi la gde tu con

(6)

Al ra pa rri ba! flo ja la li ga de las mu

LEGADO GUERRERO. ICCMU



Andante

ral

doctrina (menor)

Andante

Menos

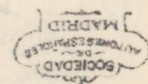
A 7mo

Ho pa Al za pa mi Ba tees ne ce sa rio!

Andante

Andante

Guerra
1892



"Los Caracoles" No. 4

Lobos de mar ^{una tiple} una bailarina y bailarinas con "clapnetus"

11/16

piano

plato

d.

1

2

3

4

5

6

7

8

11

2)

3)

3)

4)

Handwritten musical notation, first system. Includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. A red box highlights a chord in the bass staff.

(41)

Handwritten musical notation, second system. Features a treble clef staff with a melodic line and a bass clef staff with accompaniment. Includes a section with numbered measures (2-8) and a 'Coda' marking.

5

(51)

Handwritten musical notation, third system. Includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. Includes a section with numbered measures (9-11) and a 'Toda!' marking.

Handwritten musical notation, fourth system. Includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. Includes a section with numbered measures (24).

24

Handwritten musical notation for the first system, including notes and rests. Includes the instruction *6/8* and dynamic markings *p* *Conno* *A.* and *B.*

Handwritten musical notation for the second system, including notes and rests. Includes the instruction *Clapeta!* and a section label *C.*

Handwritten musical notation for the third system, including notes and rests. Includes the instruction *conno* and a section label *X*.

Handwritten musical notation for the fourth system, including notes and rests. Includes section labels *E* and *F*, and a section label *A* at the end.

1921
Here

Cancion
Para-calle

Castanuelas
Panderetas
Triangulos

Handwritten musical score for guitar, featuring multiple systems of staves. The score includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense with chords and melodic lines. The lyrics "Las que arde guitarras" are written in Spanish. The score is annotated with various performance instructions and dynamic markings.

Castanuelas
Panderetas
Triangulos

(1) a

Una Tiple

f Las que arde guitarras

de mo re ri a. — Flo re ser se cla ve les — de mpe cho pre sos. —

Re pi car de pa li llos — se Au da lu si a. — u na co pla en los

la - bios — yen e lla — be - sos. — u na no che en e vi lla

otra triple
plano
con un dedo en puente

— con la gi rar da: ~~castanetas~~ so tra no che en lall han bra, — fin toa pra

Handwritten musical score for guitar and voice. The score is written on a system of five staves. The first two staves are for the voice, and the last three are for the guitar. The lyrics are in Spanish and include: "nã", "gal re me lo gra iio to", "que ha teu na Far da", "un a mor gum prin ii piò", "de far te da", "Con u na co pa de", "vi - no yerr que re' deu na mu", "de' ten", "ya tenguescri to mi". The score includes various musical notations such as notes, rests, and chords. The guitar part features a series of chords: F, B, G, and E. The page is numbered 24 at the bottom center.

si no. Sin que re - andoerca mi - no por que loan do con que

F G

re. - se jua l hom e que re. va ga nei que se quie re mar chã

Como A B C D

tas a quas van a lu pla - ya, massi no hay puic la ten gaa ra ya yo tra

E F G

Castanets
Sobresoprano
Tpls

ve güer ven ar maí

2 3 4 5 6 7

8 9 10 11 12

Handwritten musical score for voice and piano. The score is written on three systems of staves. The top system includes a vocal line and a piano accompaniment. The middle system continues the vocal line and piano accompaniment. The bottom system concludes the vocal line and piano accompaniment. The lyrics are in Spanish and are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 24 is visible at the bottom right.

2 ziplel

Al ma del al - ma de da lu

Castanuelas

si - a, tengo en las ve - nas ran gre da Pa Sa.

13 15

15 16 17 18 19

Pa lo ma mi a - pie a le gre cru so Co nou na fle cha

20

Handwritten musical score for voice and piano. The score is divided into systems, with measures numbered 13 through 24. The lyrics are in Spanish and describe a scene of a woman's death.

System 1 (Measures 13-14):
la se rra ni - a lle vaa la mo - sa de mi a

System 2 (Measures 15-19):
mo res. con las can cio - nes de mia le gri a

System 3 (Measures 20-21):
y mi to lo res pa lo ma mi a,

System 4 (Measures 22-24):
i to da la gra - sia de An da lu - si a!

Additional markings include a circled '6' on the left margin, a circled '7' on the left margin, and a circled '24' at the bottom of the final system. The word 'Cora' is written above measures 13 and 14. The word 'Cora' is also written in the bottom right of the final system.

Castanuelas
Pau Jereña
796

ast
(7)

The image shows a handwritten musical score for Castanuelas. It consists of several systems of staves. The first system includes a treble clef staff with rhythmic notation and a bass clef staff with notes. The second system has a treble clef staff with notes and a bass clef staff with notes and rests. The third system has a treble clef staff with notes and a bass clef staff with notes and rests. The fourth system has a treble clef staff with notes and a bass clef staff with notes and rests. The score includes various musical symbols such as beams, slurs, accents, and rests. The numbers 21, 22, 23, 24, 25, 26, 27, and 28 are written below the notes, indicating measures or specific rhythmic patterns. The notation is dense and characteristic of traditional Spanish music.

LEGADO GUERRERO. ICCMU

Folias de Elocua

Un mucho

de va a la mo - sa de mis a mo ves

Como 21 22 23 24

con las can cio - nes de mia le gri a

25 26 27 28

res pato lo ma ... ito da la gre - sia le da la

29

10

The image shows a handwritten musical score for guitar, consisting of four systems of staves. The notation is dense and complex, featuring many chords and melodic lines. The first system includes a treble clef and a key signature of one sharp (F#). The notation includes various chord symbols, such as triads and dyads, and some melodic fragments. There are also some markings that look like '6' and '5' in circles, possibly indicating fingerings or specific chord voicings. The second system continues the piece with similar notation. The third system has a section marked 'Solo' in a cursive hand. The fourth system concludes the piece with a final chord and some additional markings. The overall style is that of a personal manuscript or a working draft.

Handwritten signature and date:
 Legado Guerrero
 1982

"Los Caracoles" No 8

Los Caracoles N.º 6

Danza Animadora Perfecto y Finito

Tp. M
Schuller

80 = *Alta*

Perfecto

No en teñeusté mas co sas que ya me he per ca tao.

Finito

No pa re se la. li ga, - que a mi, ya me ha ca rao.

Do
¡Cuida de con las ma nos! ¡No te aus tea bu son!

Perfecto Finito
Pa mi que ter mi na nos - los cua tro en un mon tón. -

Ellas
son te nos veis es ta nos - tan to lo pa re ue o. -

Finito
Pe ro es que yo, ne gra les, - te ve of no te ve o. -

Ellas

Por e soa ta vi a das - nos veis con el te tra je. -

Perfecto

Pues yo tam bien te ve o - te ve o en el fo lla ge! -

Dora *Animadora* *Perfecto* *Finito*

¡Va mos a ver! i forma li tu ven a qui ltu ven a ca!

Ellos *ser vi*

do ra ven a

do ra, ser vi do ra le las a guas mi la gro ras de ja me que men pro xi me y que tea

ri me la me ji lla, la lar li llay o tras co ras. - No tea cer que se de se

Ellas

Como A

mo do que a cer can do te me a la ro de ca lor, - y re pa ra que o y o lo ser vi

B C D E

do ra... ser vi do ra? ser vi do ra?

Ellos

5

(5)

servi do ra servi

do ra, ser vi do ra de las aguas mi la gro sas re ja me que me a pro xi me y que tea

ri me — la me ji lla, la bor ei llas o tras co sas. — No tea cer ques dee re

Como A

mo do que a cer can do te me a bro to de ca lor — y re pa sa que soy so lo ser vi

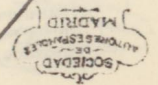
B C D E

do ra... ser vi do ra? ser vi do ra?

Ellos (Cari Haldoso?)

LEGADO GUERRERO. ICCMU

[Signature]
2
Dere 1931



Los Caracoles "No. 1"

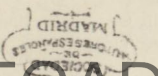
Olimpio y las del Higo Chumbeo

Moderato

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "Olimpio ¡va you na ta ja da! ¡Val ga me A lah!"

Handwritten musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: "¡No pue do te ner me! ¡Qua to ci sa! El coctel de higo to me,"

Handwritten musical score for the third system, concluding the vocal line and piano accompaniment. The lyrics are: "y el to mar lo me ha ma tao, y no ha qui en me si va am te' es tan do tan ma re"



Handwritten musical score for piano, consisting of four systems of staves. The notation includes treble and bass clefs, notes, rests, and dynamic markings.

System 1: *Un poco ma' mosciò*

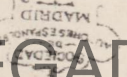
System 2: *rall* and *goccello*

System 3: *Justo (in corner)*

System 4: Measure numbers 3, 4, 5, and 6 are written below the staff.

5

(5)



6

di go: Si lo pi - des se. una mi go.

25 26 27 28

7

Chicas
go yel a mi - go. yes se rum bo. da - le da - leel

29 30 31 32 33

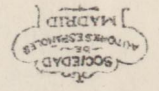
8

hi go. el hi - go - chum bo.

34

9

Como 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



(9)

¡Hi go chum bo! ¡bo! ¡Hi go chum-bo ¡bo! Go me tum boy

17 18 19 20 21

10

me de rrum bo Co mo lo lieuto lo di go: si lo pi ses

22 23 24 25 26

(10)

de vive a mi go go yel a mi-go ses de

27 28 29 30 31

11

rum bo da-le da leel hi go

32 33 34

(35)

Handwritten musical score for guitar, measures 1-12. The top staff contains a melody with lyrics: "el hi - go - Chumbo." The bottom staff shows guitar chords and fingering. Measure 12 is marked with a double bar line and a key signature change to two flats.

Handwritten musical score for guitar, measures 13-18. Measure 13 is marked with a double bar line and the number "13". The score includes melodic lines and guitar chords with fingering.

Handwritten musical score for guitar, measures 19-23. Measure 19 is marked with a double bar line and the number "19". The score includes melodic lines and guitar chords with fingering.

Handwritten musical score for guitar, measures 24-25. Measure 24 is marked with a double bar line and the number "24". The score is heavily crossed out with diagonal lines and includes the handwritten text "Mar 1921".

Los Caracoles - n.º

Feliciam Perfecto y Finito

The image shows a handwritten musical score for a piece titled "Los Caracoles". The score is written on five systems of staves. The first system contains the piano introduction, with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piano part is written in the right hand, and the vocal melody is written in the left hand. The lyrics are written below the vocal line. The second system continues the piano introduction and the vocal melody. The third system begins the vocal melody with the lyrics "feliciam Ven a qui di qui llo. Fu ven a mi ve ra, que yo ten go". The fourth system continues the vocal melody with the lyrics "mi mos pa tel que los quiera se le cae la ba ba". The fifth system concludes the piece. The score is written in a clear, legible hand, and the lyrics are written in a simple, sans-serif font.

feliciam
Ven a qui di qui llo. Fu ven a mi ve ra, que yo ten go
mi mos pa tel que los quiera se le cae la ba ba

de punta los hombres cuando te ca riciaste digo "Mi sol" ¡mi sol!

Perfecta
 Pues a mi sin mimo se me cae la ba ba que soy la ra col.
 Pues a quel sin mimo se le cae la ba ba por puees ca ra col.

Finito

Mozz
Habanera

Feliciana

si te pon go la ma uen la ca ra con pi car di - a
 los o po en blan co cum po te mi re

Ellos 2

que me di ces tua mi ? pon me pon me la ma uo a
 pon mem pi si to

qui ca ta li na Ba fo de trein ta mi a du ras pon me la a en cham ee pui ri si te

8 9 10 11

¿En chance ri? — En chance ri! — mis mis mos son

(3)

mi mos — de ga tu mi mo sa, — te mi mo y te

A B G D

vuel ves — lo qui to per di o, — puestie neu tal

4 + E F G H

gra cia que son u na co sa que qui ta el ren ai o. — me si que u los

how ees *l*us can do más mi mos que soy, ni me au do

C D C D E

de to das el a ma *Ellos* pues yo soy el a mo que cuan do mi

F G H I

me o j mi me o cu ta ca ma!

J. K.

Ella

2 3 4 5 6 7 8 9 10 10 11

Ella
si te

pongo los ojos en blanco cuando te miré — ¡puedes decirme

Ella? Dentro todos los que estan siempre esperando a salir computadores etc. —
 mi? Pon me pon me *si to* ea jo se treinta

de ros en chance ri Ella
 en chance ri?

Todos como antes Ella
 en chance ri! en chance ri

Handwritten musical score on a grand staff. The notation includes notes, rests, and dynamic markings. The word "Pizz" is written above the first measure, and "En chambre" is written below the first measure. The score concludes with a large, stylized signature and the date "1971".

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